

UKRAINE'S URBAN HERITAGE AND STREET ART AT WAR RISK: A SOCIOLOGICAL CRITIQUE

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Abstract

Objectives: This essay aims to present an investigation reflecting on urban heritage and street art at war risk, since the Ukraine invasion by Russian Federation.

State of the Art: The text analyses the main authors, recent debates and international bibliography pertaining to the contemporary Ukraine crisis, transversely on the deeply connected realms of history, economy, ecology, state policies, civil society politics, cultural heritage, public urban/street arts and cultural tourism.

Methodology: It is based on the analysis, interpretation and critique of several sources, e.g., recent writings, sites, images and videos developed by street art activists and other cultural stakeholders.

Social impact: The ongoing Ukraine dramatic war constitutes a relevant benchmark for Europe and planetary future. Social and Human Scientists, together with other citizens, may contribute for a more profound democratization, within a global posture articulated with local realities.

Keywords: Urban heritage, Ukraine War, War Street Art, War Risk, Artists.

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Resumo

Objetivos: Este ensaio visa apresentar uma investigação que reflete sobre o patrimônio urbano e a arte de rua em contextos de risco de guerra, desde a invasão da Ucrânia pela Federação Russa.

Estado da Arte: O texto analisa os principais autores, debates recentes e bibliografia internacional pertinentes sobre a crise contemporânea na Ucrânia, transversalmente às áreas profundamente interligadas de História, economia, ecologia, políticas estatais, práticas políticas pela sociedade civil, patrimônio cultural, artes urbanas/de rua públicas e turismo cultural.

Metodologia: Baseia-se na análise, interpretação e crítica de diversas fontes, como textos recentes, websites, imagens e vídeos desenvolvidos por artistas de rua e outros atores culturais.

Impacto Social: A dramática guerra em curso na Ucrânia constitui um marco relevante para o futuro da Europa e do planeta. Cientistas sociais e humanos, juntamente com outros cidadãos, podem contribuir para uma democratização mais profunda, dentro de uma postura global articulada com as realidades locais.

Palavras-chave: Patrimônio urbano, guerra na Ucrânia, arte de rua em tempos de guerra, risco de guerra, artistas de rua.

1. Introduction: why and how to question War Street Art in Ukraine?

1.1. The social context

Lately, Ukraine has faced numerous challenges with the invasion of the Russian Federation, leading to significant changes in the country's economy, ecology, politics, and culture. As a result, the lives of citizens, tourists, and migrants have been greatly impacted, with a noticeable shift in the areas of history, cultural heritage, traditions, arts, and music.

One of the most affected sectors in Ukraine is public street art, which has seen a decline due to the ongoing war (see Figure 1). This situation has also affected cultural tourism, as traditional tourist sites such as museums and art galleries have observed a decrease in attendance.

In recent years, cultural tourists are increasingly visiting localized public art genres such as street art, and less traditional cultural touristic sites, e.g., museums and art galleries. For these and for citizens and migrants, the recent invasion of Ukraine by Russian Federation has changed the name of the global/local game.

1.2. Objectives

The main purpose is to contribute to the understanding of this social process and provide insights into the recent consequences for cultural heritage, street art, and tourism transformations, in particular the following desiderata:

- Examine the impact of the ongoing *war on street art and cultural tourism* in Ukraine.
- Understand the cultural metamorphoses taking place in Ukraine through the lens of street art and artists, in particular activists.
- Analyze the role of street art in promoting *cultural tourism* in Ukraine



Figure 1: Street art as a citizenship exercise
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1.3. The debate

Within Ukraine's everyday life, huge transformations occurred concerning Ukrainian History, cultural heritage, traditions, arts and music (Jelinek, 2022). Specifically, the relations between public street art and cultural tourism were problematic after Ukraine indeoendence (Onyshkevych & Rewakowicz, 2014).

This essay includes, among several other sources, testimonies on new imaginaries as reinvention of Ukraine's cultural paradigm, undertaken by young Ukrainian generations in the last years (Rubchak, 2015). Moreover, women as well are recreating the cultural street art arenas and scenes, in the present process of economic, political and cultural trasnformations, either inside Ukraine or at a planetary level (Zychowicz, 2020).

In Portugal, CITAR-Centro de Investigação em Ciência e Tecnologia das Artes at UCP, is at the forefront of research on *cultural heritage destruction*, as well as about resistance movements against such situation, via media arts, *Digital Humanities and Critical Artificial Intelligence*. The following examples constitute just a part of several relevant studies conducted by researchers within this investigation unit, on these and related objects of study, inside School of Arts' areas: Sound and New Media Art, Cinema and Visual Arts, Heritage and Conservation-Restoration.

For instance, the emerging contemporary global order was problematized via the paradigm of the *two societies* (democracies and fundamentalisms) clash. Fundamentalisms partly have evolved recently towards autocracies (Andrade, 1999). And social movements and activists are contesting the present crisis conjuncture in Ukraine, e.g., via digital arts (Andrade, 2022a). In particular, research *about dark heritage* may be defined as a type of heritage that deals with negative social phenomena, such as violence, war and death. An analysis on this direction aims to edify a *Dark Heritage Pedia*, for investigation on the current worldwide Insatiable/Unsafe/Insane Society (Andrade, 2023a). Moreover, a discussion on dark heritage and its *sociological conservation*, articulates human and *Critical Artificial Intelligence* methods (Andrade, 2024a). Such methodology

is also applied on questioning fake news circulating across the *Lying Society*, e.g., subjacent to the Russian war on Ukraine (Andrade, 2024b). Other debates problematize the viral intercultural tourism city and urban/digital art works (Andrade, 2021a,b). Recently, a scientific and cultural movement is emerging for research on *Heritages, Urban Media Arts and Cultural Tourism*, around Social Web Lab, a laboratory that publishes the site *Hermediatour*, which includes digital libraries, knowledge webs, virtual galleries and museums, for intercultural and interactive dissemination (Andrade, 2025, 2024c).

Moreover, the essay will shed light on the role of street art in reinventing Ukraine's cultural paradigm, as seen through the eyes of the younger generation. It will also highlight the contributions of women in reinventing the cultural and art weaving in Ukraine amidst the ongoing economic, political and cultural transformations taking place in the country.

Hopefully, the Encyclopedia will serve as a valuable resource for researchers, cultural enthusiasts, and anyone interested in understanding the impact of war on street art and on cultural tourism in Ukraine.

2. Central Questions, Hypotheses and Theses

2.1. The Diverse and Vibrant Street Art Scene in Ukraine

Ukraine, a country known for its rich history, cultural heritage, and stunning landscapes, in the last decade has been making waves in the world of street art. The streets of major cities such as Kyiv, Lviv, and Odesa are now adorned with colorful and thought-provoking murals, graffiti, and installations. This emerging street art scene has not only added a new layer of cultural creativity hybridized with political criticism the urban landscape (observe Figure 2), but it has also become a popular attraction for tourists.

In fact, during recent years, guided street art tours have become a popular activity for visitors to Ukraine. These tours offer a unique perspective on the country's culture and political climate, as many of the street art pieces are deeply rooted in Ukrainian history and social issues. They provide a glimpse into the

country's present-day struggles and successes, giving a voice to local artists and their communities (Markin, 2013).

2.2. The Threat to Cultural Tourism

Unfortunately, this burgeoning street art scene and the cultural tourism it brings with it is at risk. For some years, there have been numerous reports of government authorities and property owners removing or covering up street art pieces without consent or warning. This has caused outrage among the local and international art communities and has raised concerns about the future of street art in Ukraine.

Many argue that the removal of street art not only destroys the work of talented artists but also erases an important part of Ukraine's cultural identity. Street art is a form of expression that reflects the current social and political climate, and by censoring or removing it, the world community are losing an essential piece of the country's history and culture (Cybriwsky, 2018).

2.3. The Importance of Preserving Street Art

Before the Russian invasion in 2022, street art has become an integral part of the cultural fabric of Ukraine. It is a form of creative resistance, a way for the younger generation to express their opinions and concerns, and a means for artists to showcase their talents to a global audience. Moreover, it has become a significant contributor to the country's tourism industry, attracting visitors from all over the world.

Preserving street art not only benefits the artists and their communities but also the local economy. The popularity that the above referred street art tours has brought in revenue for small businesses, such as cafés, souvenir shops, and hostels, located in areas where street art is prevalent. It also promotes a positive image of Ukraine as a country that embraces creativity and freedom of expression.

2.4. The Need for Protection and Recognition

It is clear, in the past and principally inside a war conjuncture, that street art in Ukraine deserves protection and recognition. The government and property owners must work together with local artists to establish guidelines and regulations for the creation and preservation of street art. This will not only ensure the longevity of these works of art but also promote a healthy relationship between the authorities and the artistic community.



Figure 2: Showing living death as a political method
© **Source:** Hencz, 2022

Moreover, tourists as well had and should observe in the future a responsibility to respect and appreciate the street art in Ukraine. They must not only admire it from a distance, but also educate themselves about the meaning and significance behind each piece. By doing so, they can help raise awareness about the importance of street art and its role in cultural tourism.

In other words, the street art scene in Ukraine feeds a vital part of the country's cultural tourism, but it is now facing a significant threat. It is the duty of local citizens and global tourists to support and protect this form of creative expression. For so doing, it is crucial to showcase the diverse and vibrant street

art of Ukraine to the world, before it's too late, in the present tragic moment of its existence.

2.5. The Threat to Ukraine's Street Art for Cultural Tourism

Therefore, it is worth reiterating and recalling that Ukraine's bustling cities have long been known for their vibrant street art and thriving cultural scene. From the famous murals of Kyiv to the underground galleries of Lviv, the country's artistic landscape has attracted tourists from all over the world. However, this unique and dynamic aspect of Ukraine's identity is now in a profound crisis. In particular, over the past few years, the rise of commercial development and gentrification has posed a serious threat to the country's street art and cultural tourism. As new buildings and businesses pop up, the walls that were once adorned with thought-provoking and visually stunning pieces are now being covered up or torn down. This not only erases years of artistic expression, but also diminishes the appeal of Ukraine as a destination for cultural tourism.

The loss of street art in Ukraine is not just an issue for the artists and local communities, but for the country as a whole. Street art has the power to convey important social and political messages, reflect the local culture and history, and bring life and color to the streets. It has become an integral part of Ukraine's urban landscape and a source of pride for its citizens.

2.6. The Importance of Preserving Street Art connected with Cultural Tourism

Preserving street art is not just about preserving the physical artwork, but also about preserving the culture and identity of a place. In a country like Ukraine, where cultural heritage has been under threat for many years, street art has become a means of reclaiming and celebrating the cultural identity of its people.

In addition, it is necessary to reiterate that street art has become a major draw for tourists, who are increasingly seeking authentic and unique experiences when they travel. The recent challenges to street art, due to the war on Ukraine,

not only takes away from the visual appeal of cities and nature, but also harms the potential economic benefits of cultural tourism. By preserving and promoting street art, even in an unfavorable period, Ukraine has the opportunity to attract more visitors and boost its economy within a peace conjuncture, in the present and for the future (consult Figure 3).

2.7. What can be done to protect Ukraine's Street Art and Cultural Tourism?

The good news is that there are steps that can be taken, since now, to protect and promote street art and cultural tourism in Ukraine. The first and most important stage is to raise awareness about the issue among the public and government officials. By educating people about the value and importance of street art, citizens can create a movement to advocate for its preservation.

Furthermore, local governments can implement policies and initiatives to protect and promote street art, such as creating designated areas for street art, providing funding for artists, and organizing cultural events and tours. Additionally, collaborations among artists, businesses, and community organizations can also help to preserve and promote street art and cultural tourism in Ukraine.

Ultimately, it is up to all social actors to recognize the value of street art and take action to protect it. Every and all peoples must not allow the streets of Ukraine to lose their vibrant and creative spirit, in order to preserve and augment street art and cultural tourism for generations to come.

3. A Gangster State?

Nevertheless, the current global/local political conjuncture is dramatic, to say the least, and has a huge impact on every realm of contemporary societies. In effect, nowadays the world seems to suffer from an 'Al Capone syndrome' on a planetary level. At least that is what the present international situation seems

to suggest. In fact, since the invasion of Ukraine by the Russian Federation, various sources, originating or disseminated by States, journalists, academics, citizens or NGOs, have alerted the world to the 'mass kidnapping', among other crimes perpetrated by the Russian army in the Ukrainian arena.

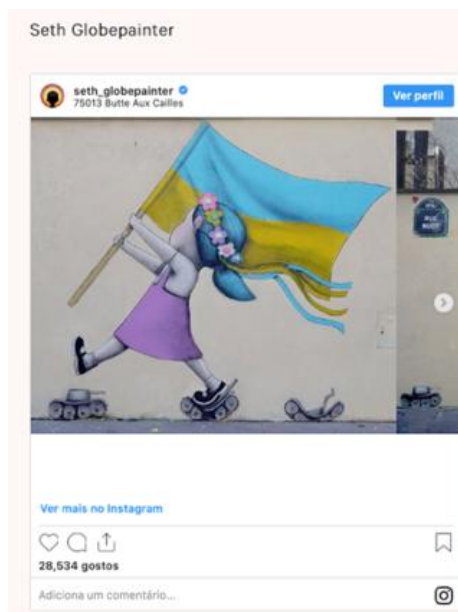


Figure 3: Walking the route to peace
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For instance, Alexander Hinton (2022) reports that abducted people are forced to pass through filtering camps, where they are imprisoned or simply disappear. Of these deportees, 260,000 are allegedly children, orphans or separated from their parents.

This and other disrespectful human rights practices contribute to the conclusion, on the part of numerous international entities, that Russia has perpetrated a set of war crimes perhaps unprecedented in history. Therefore, a rigorous sociological analysis can conclude the following, among other working hypotheses: we are faced with an emerging state configuration, the 'Gangster State', whose strategy is essentially the following, among other parameters:

Firstly, the reorganization of the global economy, but also of local economies, alternatives to the world economic order dominated by the West. This occurs through the increase in commercial exchanges of various products

(energy, etc.), often using economic blackmail against old buying countries or expanding into new markets of influence. Another tactic is the supply or reception of military equipment, through financial or economic operations at advantageous gains or prices for both or all the parts involved, ultimately to support the Russian war industry for the invasion effort in Ukraine.

Secondly, inside the political sphere, a gangster state frequently applies globalized threats, generalized blackmail and the consequent extraction of benefits, monetary or commercial. This works in a style somehow similar to racketeering, made famous by famous gangsters, but in this case at the global level among states. Another power tactic is the above-mentioned systematic kidnapping of civilians, in order to concentrate an army of kidnapped people inside state prisons, e.g., by the Russian state in Ukrainian occupied territories or in its own land. The core objective, for such political and autocratic mob, is to be able to trade or exchange abducted civilians for elements belonging to the global gang's 'wise guys', be they oligarchs, politicians, spies, diplomats, soldiers, mercenaries, repentant invaded peoples, political opponents or dissident intellectuals (Cf. Figure 4).



Figura 4: The multiple faces of autocracy
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Concretely, in the present invasion of Ukraine, after five months of war circa, the situation was as follows: “on July 13, 2022, (...) Russia had forcibly relocated between 900,000 to 1.6 million Ukrainians into Russia” (Hinton, 2022).

Thirdly, in regards to ideological and discursive fields, propaganda speeches including ambiguous and perverse arguments are the rule. Even if they appear as unconvincing to globalized public opinion, due to their disconnection from the reality of the facts, they are still digested and partly accepted by an internal public. In this case of the collective abductions, or, more precisely, the collectivization of abduction, the Russian Federation repeatedly claimed that these displacements were voluntary and carried out for humanitarian reasons.

4. Stories and Histories

4.1. Some stories from Ukrainian History

The current invasion of Ukraine by the Russian Federation cannot be understood without considering a long History of reciprocal influences, within the geopolitical and cultural space that extends from Europe to the Far East inside the vast region named Eurasia.

Particularly, the history of Ukraine, such as that of many countries and regions of Eastern Europe, is subsidiary to events and strategies carried out by the Soviet Union, including across ideological and cultural dimensions. C. Merewether (2021) analyzes such cultural conditioning from three central aspects: (a) Eastern European art, concerning the post-war and contemporary periods; (b) central artists of this cultural area in respect to countries realities little discussed; (c) the influence of the Soviet Union in Asia. Case studies pertain, in addition to Ukraine, the new generation of Georgian artists and a debate on monuments in Poland.

Equally, it is urgent to understand the immigration of Ukrainians not only to Europe, but also to the United States and other countries in the world. For example, the case of Chicago in the United States was interpreted by M. Kuropas (2006). The author highlights 4 periods of this immigration in search of work, from

1900 to the present. Such a diaspora has posed identity problems for Ukrainians, not just in relation to Americans, but also relatively to Russians.

Following this historical genealogy, a current portrait of Ukrainian society is possible, at the confluence between modernity and post-modernity (Bielkin et al, 2022). A number of problems emerge in Ukraine's development framework, especially since the abolition of serfdom in the countryside and the agrarian reform of 1861, as well as the rise of the railway industry in the 19th century. Another key milestone is Ukraine's participation in World War II, the post-war reconstruction and the resistance against Soviet aggressions, based on a continuous and persistent volunteerism, which is still clearly visible today's 2022, via the current resistance by Ukrainians against the invasion perpetrated by the Russian Federation. This recent essay also analyzes other very current Ukrainian problems, such as the environmental crisis, the protection of civil rights and the need for digital games in management. The methodology used includes historical hermeneutics, pedagogical and sociological approaches, and statistical analyses.

Finally, in this brief review of the past of Ukrainian identity, a mention must also be made on the country's nature, today equally threatened. R. Cybriwski (2018) draws attention to the social and environmental history of the Dnipro River, today unfortunately famous because of the war in Kershon's oblast region. This watercourse has contributed, in a profound way, to the Ukrainians' collective memory. Multiple literary works, musical compositions and works of visual arts attest to such a communitarian personality of the river, where the Cossack domination, the battles in World War II and the nuclear disaster of Chernobyl stand out.

In the last decades, a new global and local historic conjunctural crisis is emerging, that registers three core poles of attrition: Ukraine, Middle East and Taiwan. In order to avoid dispersion and within the limits of this text, the present study may only cover the first one, by concentrating on a feasible theme, while contextualizing it inside a worldwide prism. The next argument develops such

problematics, by specifying some social dimensions of the debate and events on public art in Ukraine, in a planet still to pacify (see Figure 5).

4.2. Ukrainian economies and ecologies

Corruption and other economic illegitimacies are phenomena inherent to capitalism itself, both in societies that subscribe to neoliberal capitalism and in former Soviet republics that embraced, less or more intensely, the state capitalism. Some relevant studies (Department..., 2016), highlight the need for regulation and international alignment, regarding market abuse in contemporary societies, such as the lack of transparency and ethics in certain transactions, including in Ukraine.

In this sense, G. Loo (2016) underlines the need for agreements between Ukraine and the European Union. In fact, without adequate and consensual legal instruments, true multilateral, economic and social cooperation appears as unrealistic.

Within the framework of such convergence, new technologies may play a key role (Murayama, 2020). In particular, good practices involving recent technological instruments and media, can contribute to a remarkable reduction of disaster risks, for example environmental and nuclear disasters. These initiatives include research and management on Big Data, cloud computing, the Internet of Things, mobile digital devices, emergency management, disaster information processing, systematic and regular risk assessment.

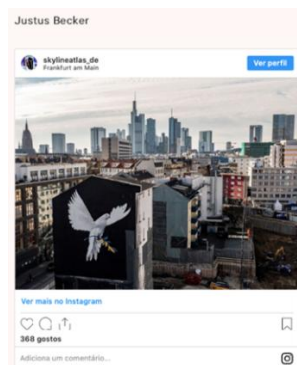


Figure 5: A world to pacify
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Moreover, the construction industry will certainly face a huge challenge when it comes to rebuilding the war-torn areas in Ukraine. It is important to consider innovation in this area, such as new designs that apply new technologies, as well as new urban planning allied to efficient energy conservation economics (Onyshchenko, 2020).

In sum, all such economic processes may favour the reconstruction of Ukraine, within its urban and natural arenas (see Figure 6).

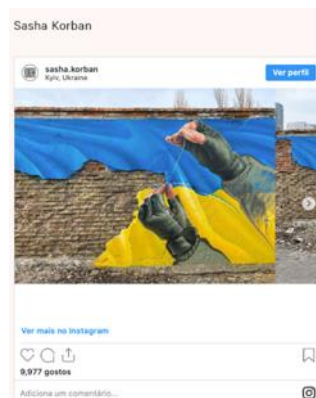


Figure 6: Weaving the streets of urban life
© **Source:** Hencz, 2022

4.3. Policies and politics: regulations and political struggles in Ukraine

Various policies have sought to harmonize Ukraine's current social and economic conjuncture within the international context. For example, the OECD (2016) defined a regulatory process in cooperation with the Ukrainian authorities, towards the development of a general framework for investments and monitoring of urgent and recent reforms. A case study consisted of the analysis of a Ukrainian city in Voznesemdk (Europe, 2020), based on several indicators, gathered in the Key Performance Indicators (KPI) system for Smart Cities. The main objective was to support the municipality in the circumscription of priorities for actions within the public space.

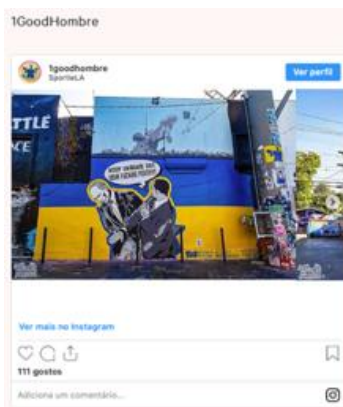


Figure 7: Everyday Resistance
© **Source:** Hencz, 2022

However, especially in crisis situations, state and institutional policies on the one hand, and political and power struggles on the other, meet and confront each other in particularly acute ways. The present war situation in Ukraine does not escape such social and political regularity. Proof of this are the various social, political and cultural confrontations, that also have been conducted via public art (consult Figure 7). They took place in Ukraine in recent years since Ukraine's independence in 1991, where the main opponent was the Russian Federation (Dyczok, 2013).

Before that, inside the frame of the Soviet Union implosion, Ukraine, from 1991 to 1998, derived from a small nation associated with a non-democratic state, to an internationally recognized independent country.

Political struggles signed by various social movements accompanied this process. The case of Ukrainian women is paradigmatic. Collectives of artists and feminists used new media and virtual environments to redefine the public sphere and its conceptualization regarding human rights, in a different way from Soviet and Western certainties. For example, in the strategies of the demonstrations conducted in Maydan Square (Zychowitz, 2020).

4.4. Cultural heritage and public urban arts

Cultural heritage in Eastern European countries has a relatively unknown tradition in the West and in the world. Considering the context of the second half

of the 19th century, the Ukrainian cultural sphere was part of a period of conflicting negotiations of territories in controversial regions, claimed by the empire states of Russia, Austria and Prussia. Manikowska (2020) reflects on the competition between these imperial nationalisms, which led, at the end of the first world war, to the independence of nation-states such as Poland, Lithuania, Ukraine, Latvia and Belarus. In this context, cultural heritage played a key role in defining national or regional identities and memories, often with the help of public art 'writers' as activists (Cf. Figure 8).

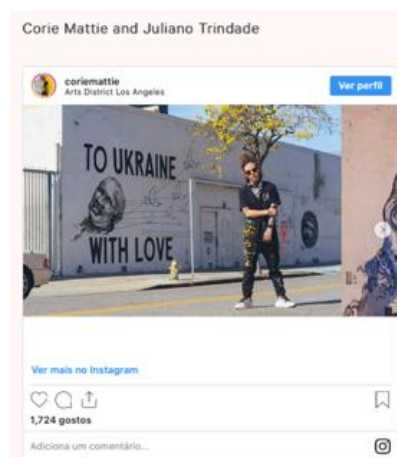


Figure 8: The 'writer' as an urban activist
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Within the arts, photography constituted one of the main instruments of these collective archives and of Ukrainian History itself. This artistic genre contributed to the construction of collective self-conscience and of differential processes, on the part of both powers and respective discourses, as well as by counter-powers and their underlying counter-discourses. Specifically, Manikowska analyzes various archives, collected by professional or amateur photographers, which were disseminated in the public sphere through books, albums, diaries, museum exhibitions, postcards and newspapers. Their target audience consisted of scientific and popular audiences, national or international. In short, such materials were disseminated, exposed, copied, negotiated and reappropriated, by dominant and dominated social agents, with the aim, less or more manifest or implicit, to exercise multiple powers or to subvert them.

For his part, P. Markin (2013) focuses on civil society and its influence in the public sphere in countries that followed the break-up of the Soviet Union. At the beginning of independence, civil society institutions proved to be relatively feeble in these countries. One of the consequences of this process was the weakening of the development of culture and the arts, which only progressed in the post-Soviet era, from exhibitions in art museums and artistic festivals, in close connection with the strengthening of civil society and of interconnections to international institutions. This way, such an artistic identity was circumscribed in opposition to the cultural policies of the former Soviet Union. Markin turns to Pierre Bourdieu to portray the still little autonomy of the Ukrainian *artistic field*, full of conflicts. That autonomy proves to be central to controlling the resources necessary for artistic production and dissemination.

In the precedent context, the internationalization of Ukrainian arts and its situation on the cultural map of Europe is problematized by Onshkevych (2014). Since the 19th century, the concept of *return to Europe* has developed, simultaneously in the political and cultural dimensions. Such a process is analyzed in terms of culture-history, politics, religion, literary culture, language, popular culture and the arts. Ukraine thus resolved itself into a country again young, founded and fused through conflicts and consensus inside a divided past, between ancient diverse cultures and a Russian colonial heritage.



Figure 9: A new generation of peace
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In the previous cultural and political debate, M. Rubchak (2015) challenges readers to perceive the new imaginaries produced by young Ukrainian intellectuals and artists, including many feminists, in the context of contemporary freedom from the former Soviet totalitarianism, although some vestiges of this control still persist.

In other words, it is possible to comment the following: in contrast to the prescribed or proscribed contents, unpublished and original imaginaries may emerge, as well fostered by public urban and street art (observe Figure 9). Perhaps they will be neither completely Western nor entirely inherited from the Soviet era. Rather, they could evolve to a *new generation of peace*, within its two meanings: a young generation who may peacefully deconstruct and reconstruct the generation of novel peace conjunctures, inside unprecedented societal structures.

A more recent review of the cultural and artistic scene of Eastern European countries was suggested by S. Biedarieva (2021), summarizing social and political expressions of contemporary art created in Ukraine, Estonia, Lithuania and Latvia since their independence in 2021. Emphasis is placed on the problems of conflicts and challenges of the last three decades, with regard to identity and cultural resistance in the configuration of recent economic and political crises. Past, present and future are questioned, in particular the current Ukrainian crisis within the enduring conflict that opposes it to the Russian Federation. As for the Baltic artists, their art reflects the refusal to erase the traumas of the recent past from their collective memory. Finally, a question arises as to whether these various countries share a single cultural and artistic paradigm, or whether each one subscribes to a different view of cultural and artistic heritage in the public sphere of these countries.

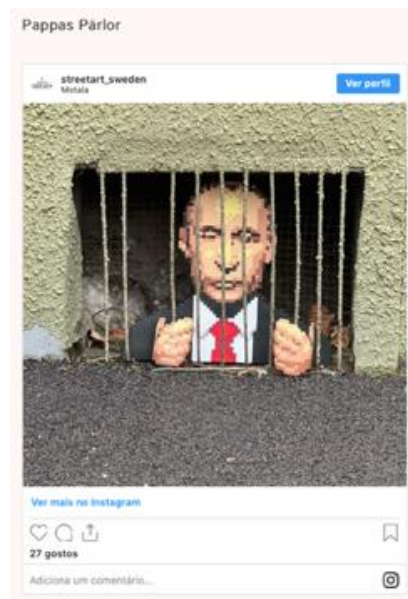


Figure 10: Game over
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5. Conclusion

5.1.A genealogy of previous essays for a future archive on War Street Art

Other recent studies, associated with the above-mentioned problematics, were conducted by this text's author, where he discusses economic and ecologic relations, powers and critical powers, discourses and counter discourses, debates and case studies. For more details, consult: Andrade, 2024a,b,c; 2023b,c; 2022b,c; 2020a,b,c,d.

In all of these conversations, one thing seems or should be certain: policies, politicians, politics and citizenship movements, may and must promote more efforts to counter the contemporary dangerous global/local political game, with what worldwide autocratic powers are challenging democracies. Again, this is an issue that is extensively and intensively depicted by urban street artists (cf. Figure 10). Such crisis occurs through a rising multilateralism planetary struggle, which often overcomes the celebrated bilateralism, between '*two central societies*', democracies and fundamentalisms / autocracies. The precedent process is partially reinforced via intricate specific conflicts among several

dimensions of societies. For instance, through the social translation and/or social cloning of characteristics among economic, ecologic, political, discursive, ideological, cultural and religious realms (Andrade, 1999).

5.2. A Legacy of Resilience and Cultural Continuity

This research project ultimately serves as testimony to the resilience of Ukrainian cultural communities and the power of international solidarity in preserving cultural heritage during the darkest periods of human conflict. The documented artworks, preserved testimonies, and analytical frameworks ensure that future generations will understand the cultural dimensions of this historical period.

The methodological innovations, collaborative preservation strategies, and technological applications developed through this project provide templates for similar efforts in other contexts, contributing to global capabilities for cultural heritage protection during crisis periods.

Most importantly, this work honours the courage and creativity of Ukrainian artists who continue to create, document, and preserve their culture despite extraordinary challenges. Their artistic expressions serve as permanent reminders of the human capacity for cultural resistance, creative adaptation, and hopeful vision even under the most difficult circumstances.

In sum: *Culture survives. Art endures. Memory preserves.*

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